



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Any information regarding the third American National Shooting Festival can be obtained by addressing the Committee of Arrangements for the Third American National Shooting Festival; headquarters, Germania Assembly Rooms, 291 and 293 Bowery.

For the Committee of Arrangements.

We remain yours fraternally,

P. F. STEFFEN, President.

MAX. MORGENTHAU, Secretary.

Watson's Art Journal.

NEW YORK, SATURDAY, FEB. 29, 1868.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE, where all communications should be addressed, and where subscriptions and advertisements will be received.

TO CORRESPONDENTS AND OTHERS.—We shall be pleased to receive information from all parts of the country, on the active progress of the Arts of Music and Painting. We will pay especial attention to such information, and will duly chronicle all facts of interest. We invite all to communicate with us, with the assurance that such correspondence will meet with prompt and courteous consideration.

DR. RIMMER'S STATUES AT THE COOPER INSTITUTE ART SCHOOL.

There is on exhibition as above two statues and a bust deserving of something more than mere casual mention in the world of art, not only as illustrating a principle, but for their intrinsic merit.

The first is a bust of St. Stephen, executed by Dr. Wm. Rimmer, who is now Professor of the Art School of the Cooper Institute, in 1860, from the native granite, while he was a practicing physician at Milford, Mass. It was exhibited at Boston, and so elicited the praises of the critics as to cause some gentlemen to have it sent abroad, after a cast had been taken, where it found its way to the Gallery of Dresden, by order of the King. This head is executed on a purely natural, or pre-Raphaelistic basis, and has force and merit rarely found in such a work.

Following this comes the statue of the Gladiator, a figure somewhat above the natural standard, which was executed on exactly reverse principles to the former, not naturalized, and showing the difficulties of Anatomy. This work went to Europe and was exhibited at Paris, where it brought out contending criticisms; the Art students insisting that it was merely "a Yankee trick," and that such a work could not be produced without models of some kind, while on the other hand such known critics in Art as De Luze, Alexandre, Hiram Powers and others, upheld by voice and pen its authenticity and merit. The work now remains in the gallery of Dupre, at Florence, while the copy is at the Institute. There is wonderful merit in this work, not only as illustrating the fact of working alone from principles, but from the artistic fitness displayed. The figure is thrown forcibly back into a position that at first glance suggests a want of balance, but which on examination shows the excellent calculation of the artist and the certainty of his method.

The third work is the Osiris, as yet only in plaster; a figure of the hawk-headed god about seven feet in height, executed on the

same principle as the last. The figure is noble and commanding, the attitude easy, and the head expressive. This statue is immediately to be put in marble and a cast is ordered, to be sent to Florence.

These works are on exhibition at the Cooper Institute Art School every Friday morning, to the public, free.

Dr. Rimmer is also engaged upon another work, as yet in a crude state, the Chaldean Shepherd measuring the stars with his fingers, illustrating the birth of Astronomy. As far as shown it possesses great merit and will add to the reputation of the artist.

Dr. Rimmer is a native of Boston, Mass., a graduate of Harvard, and is University lecturer in that college, though from his arduous duties as Professor of Art at the Cooper Institute, he is prevented from practically occupying the position now as he has done. Dr. Rimmer is self-educated in Art, has never had what is termed "the advantages of European Study," but has shown that in his own case, at least, it is not necessary. His labors here are revolutionizing Art in this country, and if The National Academy of Design does not awaken from its lethargy will throw all scholastic advance into the hands of women and lead them in advance of the sterner, and that which claims to be the more intellectual sex.

CONCERT AT THE ROCKLAND INSTITUTE.

Any event which breaks in upon the routine of study long continued, is certain to be hailed by the students with genuine and unalloyed pleasure, and surely no announcement can be more charming, or would afford a brighter relief to brain-weariness, than music, the first-born of the beautiful arts.

Acting upon this belief, Mr. A. Buechel, the Professor of Instrumental Music at the Rockland Institute, Nyack, N. Y., furnished the scholars of that admirable Institution a charming concert on the 4th instant. Mr. Buechel found that he could rely upon the excellent talent residing within the school for the main part of his programme, but to add a brilliant point to the performance, he got the kindly assistance of Mr. I. B. Poznanski, one of the finest violinists in the country, who could not resist the temptation of playing before such a bevy of beautiful and talented young ladies, from whom he felt sure he would receive an art impulse from their fresh and genuine appreciation.

The programme of the concert was as follows:

- 1.—Overture—"Fidelio"—for two pianos—v. Beethoven.—Misses Camp, Nichols, E. Robbins, and Prof. Buechel.
- 2.—"Le Reveil du Lion"—Caprice heroique—A. v. Kontaki.—Miss J. Elma O'Ferrall.
- 3.—Song—"Farewell"—Graham.—Miss Helen M. Hungerford.
- 4.—Fantasia—"Lucia"—Vieuxtemps.—Mr. I. B. Poznanski.
- 5.—Grande Fantaisie—For two pianos—"Norma"—H. Rosellen.—Misses Eddy and Fitch.
- 6.—"Remembrance"—Romance—Jungmann.—Miss Mary Morford.
- 7.—Polka des Clochettes—For three pianos.—Egghard.—Misses Fitch, Andrews, Eddy, Leland, Beveridge, and Underhill.

PART SECOND.

- 1.—Overture—"Zampa"—For two pianos—

as—Herold.—Misses Eddy, Beveridge, Fitch, and M. Morford.

2.—"Le Tourbillon"—Galop Brillant—Gutman.—Miss J. Elma O'Ferrall and Prof. Buechel.

3.—"Marche des Amazones"—Wehli.—Miss Jennie Fitch.

4.—a "Cradle Song"—Reber.—b. "Carnival de Venise"—Paganini.—Mr. I. B. Poznanski.

5.—Fantaisie de Salon—"La Grande Duchesse de Gerolstein"—E. Ketterer.—Miss Ida Beveridge.

6.—Finale of the Grand Concerto.—C. M. v. Weber.—Miss Fanny Eddy.—The orchestral accompaniment played by Prof. Buechel.

7.—"Ave Maria"—Gounod.—Miss Helen M. Hungerford, Mr. I. B. Poznanski, and Prof. Buechel.

We do not propose to go through the programme in detail, but will first speak of the concerted pieces, in which the Misses Fitch, O'Ferrall, Camp, Nichols, E. Robbins, Andrews, Leland, Beveridge, Underhill, M. Morford, and Fanny Eddy, took part. The selections were all of excellent character, and the performance was careful, conscientious, prompt and brilliant. The earnest attention displayed by the young ladies proved that they were excited by a generous ambition to excel, and that while their instruction had evidently been pains-taking and thorough, it had fallen on generous soil, and the germ was fructifying to a bright promise in the future.

Miss J. Elma O'Ferrall, Miss Jennie Fitch and Miss Ida Beveridge, in their respective solos exhibited neatness and delicacy of finger, with considerable brilliancy, and a nice appreciation of the character of the compositions.

The vocal pieces by Miss M. Morford and Miss Helen M. Hungerford lightened up the programme very pleasantly, as the sound of sweet voices, guided by taste and rendered sympathetic by feeling, can never fail to do.

Miss Fanny Eddy possesses unquestionable genius for music, of which her performance on this occasion gave ample evidence. She has a fine touch, executes correctly and brilliantly, and has force and *elan*. She appears to have a keen intelligence and a warm appreciation, and plays rather with an appearance of self-reliance than with the air of a scholar. Her rendering of the Finale of Weber's Grand Concerto was truly admirable in point of force, spirit, accuracy, and understanding. She took up all the points—the orchestral part was played by Mr. Buechel—with the *a plomb* of an experienced artist, and sustained the tempo with a brio we could hardly look for from so young a lady. If she wills, she can become a distinguished performer.

Of Mr. Poznanski's performance it is needless to speak, his brilliant talents being well known to our readers. So kindly a feeling prevailed in this well-ordered and popular Institution, that Mr. Poznanski consented to prolong his visit for a day or two, and the next evening delighted the ladies and many of the neighboring gentry, friends of the Principal, by volunteering a violin soiree, which was warmly and keenly enjoyed. The tone of refinement and high breeding, combined with those christian graces which spring from the observance of religious duties which distinguish the social intercourse in this establishment, could not